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GENDER DETERMINATION OF POPULAR CULTURE AT THE TURN OF THE 20th AND 21ST CENTURIES

The purpose of the article is to define the outline of culture as a variation of the feminine sign system. **Methodology** of the research is a gender approach that helps to determinate the nature / energy that drives popular culture and explains the reason for criticizing this type of culture by representatives of Modern. **Scientific novelty** of the research lies in introducing of popular culture gender definition at both ontological and axiological levels. **Conclusions.** Firstly, popular culture according to a gender basis is a phenomenon of matriarchal and feminist cultural development. Secondly, feminized popular culture as a manifestation of the other world outlook and a value attitude to the world carries in itself the values of everyday life in general. Thirdly, it is impossible that one can expect a rigid hierarchical construction of values from popular culture, because the latter, as womankind in the whole, is rhizomatic. Fourthly, the feminization of popular culture affected by bisexual marginal culture guides fashion trends to support "neo-myth of beauty" which, on the contrary to the "beauty myth" of Modern, is guided to both women and men.

Key words: gender, gender stereotypes, neo-myth of beauty, popular culture, feminization, femininity.

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Гендерне означення популярної культури: межа XX–XXI ст.

Метою статті визначено обрис популярної культури як варіації феміної знакової системи. **Методологію** дослідження становить гендерний підхід, який допомагає встановити природу/енергію, яка рухає популярною культурою й пояснює причину критики аналізованого виду культури представниками Модерну. **Наукова новизна** полягає в представленні гендерного означення популярної культури на онтологічному та аксіологічному рівнях. **Висновки.** По-перше, популярна культура за гендерною сутністю – це феномен матриархально-феміністичного культурного розвитку. По-друге, фемінізована популярна культура як прояв іншого світосприйняття та ціннісного світовідношення несе в собі переважно цінності повсякденності. По-третє, від популярної культури не можна чекати жорсткої ієрархічної побудови цінностей, адже популярна культура, як і жіноцтво взагалі, різноматична. По-четверте, під впливом бісексуальної маргінальної культури фемінізація популярної культури орієнтує модні тенденції на підтримання "нео-міфу краси", який, на відміну від "міфу краси" Модерну, спрямований не тільки на жінок, а й на чоловіків.

Ключові слова: гендер, гендерні стереотипи, нео-міф про красу, популярна культура, фемінізація, фемінність.

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Гендерная обусловленность популярной культуры: рубеж XX–XXI вв.

Целью статьи определено описание популярной культуры как вариации феминной знаковой системы. В качестве **методологии** исследования выбран гендерный подход, который помогает установить природу/энергию, движущую популярной культурой, и проясняет причину ее критики представителями Модерна. **Научная новизна** заключается в презентации гендерной обусловленности популярной культуры на онтологическом и аксиологическом уровнях. **Выводы.** Во-первых, популярная культура за гендерной сущностью – это феномен матриархально-женского культурного развития. Во-вторых, феминизированная популярная культура как проявление другого мировосприятия и ценностного мироотношения несет в себе в основном ценности повседневности. В-третьих, от популярной культуры нельзя ожидать жесткой иерархии построения ценностей, ведь популярная культура, как и женщины вообще, ризоматична. В-четвертых, под влиянием бисексуальной маргинальной культуры феминизация популярной культуры ориентирует модные тенденции на поддержание "нео-мифа красоты", который, в отличие от "мифа красоты" Модерна, направлен как на женщин, так и на мужчин.

Ключевые слова: гендер, гендерные стереотипы, нео-миф о красоте, популярная культура, феминизация, феминность.

Urgency of the research. Nowadays there exists a wide range of researches and theories of popular culture. Most of the authors are prone to consider popular culture as a specific social phenomenon that has its own genesis, special features and trends to develop. A distinctive feature of the latest research is the blurring of a clear conceptual boundary between high and popular culture and a demonstration of their close interweaving in socio-cultural practices. Modern researches have come to conclusion that classical approach of the Modern to segregate high and popular cultures is characterized mostly by political and ideological views of the elite and does not reflect intellectual or esthetical distinctions. In view of the aforesaid a simple question can be posed, "Why do we have to use two different concepts, if the distinction between high and popular cultures is nearly wiped off ?" An attempt to justify the expediency of the further existence of two

concepts pushes scientists to a thorough analysis of the various facets of popular and high culture. One of the most perspective lines of such an analysis is a gender approach that helps to determinate the nature/energy that drives popular culture and explains the reason for criticizing this type of culture by representatives of Modern. Thus, the purpose of the paper is to define the outline of culture as variations of the feminine sign system.

Analysis of recent researches and publications. The research in the field of popular culture at the beginning of the 21st century is represented by a huge amount of interdisciplinary literature. In the world of philosophical and cultural studies thoughts, the mass and its variation of popular culture is considered as a special type of culture that has replaced the traditional forms of folk culture (M. Berdiaiev, E. Fromm, R. Hoggart, F. Leaves, F. Nietzsche, D. Riesman, D. Thompson, M. Weber, and others).

In the Ukrainian humanitarian reflection that took place at an intersection of the 20th and 21st century popular culture remains a trendy object for scholars of various spheres of philosophy and cultural studies. It should be stressed, that the first momentous work that reveals the basis of Ukrainian popular culture, is a book written by a group of scientists led by O. Hrytsenko "Essays on Ukrainian popular culture" (1998). The second momentous event in studying popular culture on the Ukrainian terrain is generally assumed a book written by T. Liutyi and O. Yarosh "Mass and popular culture: theories and practices" (2007). In addition, in recent years, some theses devoted to various aspects of mass culture in the framework of philosophical anthropology and philosophy of culture (V. Lebediev, N. Myschenko), cultural studies (Zh. Denysiuk, H. Mavrina, Yu. Reva), esthetics (A. Danyliuk, N. Donii, L. Tkachenko) and art history (M. Melnyk, O. Olenina, R. Sapenko, O. Ustymenko-Kosorich) were defended.

Confronting cultural/natural qualities in the context of manhood/femininity is a specific feature of many contemporary concepts and it could not miss the field of exploration of popular culture. The list of foreign researchers, who provide studies in the area of gender issues and popular culture studies is rather long but it is necessary to mention the contribution of P. Kozlovskiy, who studied gender transformations of culture and society, A. Douglas, J. Hollows, who tried keeping track of mass and popular cultures' femininity. Separately, it should be mentioned the names of Russian sociologists V. Schmidt and K. Shurshyn, the first gender equality researchers in the post-Soviet space. There are also Ukrainian researchers in the field of gender and its impact on the cultural space analyzed from different points of view: for instance, the dilemma of gender stereotypes in mass media was examined by V. Kudriashova, H. Kuznetsova. T. Hundorova focused her scientific efforts on gender history of Ukrainian literature studying, S. Filonenko chose genres and prejudices from the point of view of gender in popular literature as an object of the research, V. Sukovata conducted the analysis of queer-identity in mass culture, O. Sinkevych focused on identification of popular culture practices.

Presentation of the main material of the study. At the beginning of the 19th century J. Bachofen, a Swiss lawyer and antiquarian, stated the idea that as in the history there are and were only two serial types of gender formation of society, so, there are two cultures – matriarchy and patriarchy, which cyclically change each other [10]. Matriarchal culture, according to J. Bachofen, due to its value characteristics in greater extent satisfies the individual's pursuits of emotional, simple human happiness and existence. This type of popular culture has not vanished forever, but dissipated in a new type of social order, but gradually concentrating, it strengthens its position and soon must eruptively reach the surface in an updated, "other" form.

This happened on the verge of a transition from Modern to Postmodern, when recollection of cultural modern stereotypes began, and affected the rethinking of sensuality, understanding of styles and ways of everyday life. Postmodern, as the world outlook and view of life, tried overcoming traditionally realistic adjustment of Modern not through confrontation of ideas but by accepting, agreeing and using contradictions and problems of the Past and the Present. Theorists of Postmodern in contrast to precursors declared that traditionally classical, rational, technocratic "Western" social culture is "masculine" by its images, but there exists a culture of "Otherness". At all times female nature was and is now the most powerful and the most unknown manifestation of a culture of "Otherness" for any society. A woman has been always interpreted from the point of androcentrism, while determining her sensuality through the perspective of a man and his hierarchy of values. The acceptance of a woman "Other", concerning a man, implies the existence of a "different" cultural situation, which carries in itself "other" type of artistic thinking. Esthetical "Otherness" needs manifestation through something queered, charming or unordinary, it is something that is misunderstood by itself.

However, to be "Other" for a culture implies to be marginalized. Gradually, through the postmodern recognition of decentralization, pluralism and diversity, marginality has become an unprecedented source of creative energy, where the self-determination of femininity completely transforms the modern sociocultural space. Making use of the thesis that "'female' overcomes and complements 'masculine' consciousness and ... expresses humanity and earthborn" [7, 137], it might be said that popular culture at the turn of 20-21st centuries as internally guided to "human, too human" is a symbol of esthetical, concentrated female nature in everyday life. If "a man" symbolizes mind, order, active transformation of nature, then "a woman" complements rational with beautiful, charming, creating harmonic bond between such different in content qualities as utilitarian and esthetic. In other words, energy established in female origin can be transformed and sublimated into creative activity of a man.

The creative energy of women, without the possibility of getting to the surface through acceptable creativity, has accumulated over the centuries. A woman was considered only a being that serves as the inspiration of her husband. For example, the glorification of the microcosm of human nature by the ancient Greeks did not mean that a woman has her own and equal rights in the aesthetization of her particular

sensuality. One of the first attempts to prove similarity, and hence the equality of articles in ancient Greek society, was made by Plato in the "State" [6, 171-172]. In contrast to Plato, Aristotle, who enjoyed greater popularity in subsequent generations, was the first thinker, who set the "biologization paradigm" for the treatment of femininity. A man, as Aristotle said, is an active form, a real measurement of a human, but it is a woman that is a passive creature, which is devoid these or those masculine characteristics. Created by Aristotle, the concept of the unity of matter and form was transferred to the understanding of women as bearers of matter, and a man as the bearer of form.

Aristotle's metaphysics of matter and forms had been dominating by the 19th century. Then the hierarchy of masculine and female transformed from the sphere of metaphysics in the space of rationality and the humanities. Because of this, the division into perfect/imperfect, good/bad, active/passive, intelligent/foolish was associated throughout the history of mankind as a symbolic division into male/female. In particular, the Renaissance, with its thirst for spontaneous subjective human affirmation and the primacy of sensual autonomy of beauty, also did not become an era of sublimation through the creativity of specific female sensuality. Modern history and the Age of Enlightenment tried reviewing the undertaking of femininity creative self-expression ideas development, but a great number of philosophers of that time were impregnated with the spirit of sexism, which humiliated and underestimated the role of female origin in patriarchal society.

German classical philosophy gave a small impetus to change in the sense of opposition masculine/feminine. Studying the history of art culture development G. Hegel did not deal with the problem of dichotomy of masculine and female, but he revealed the law of historically uneven development of some arts. The basis of the law lies in that relationships of arts change on every stage of art development, because there changes a leading, the most developed and representational for the general habitus of culture a type of artistic endeavor. As you know, in the basis of culture always a certain value consciousness lies, and hence, under the force of the Hegel's law, there is a permanent dynamic restructuring of the axio-sphere of each culture. An example of the restructuring of the global scale is the times of the matriarchy and the patriarchy, which gave rise to two essentially different systems of values with different hierarchies: in the matriarchy it is a female deity, and in the patriarchy it is a male deity.

In the middle of the 19th century in conditions of the Industrial revolution, when the manufacturing was rapidly developing, a woman infixed her economic positions; however, she was partially authorized to do it. A woman stepped out from the shadow of society, took the first steps to revitalizing her social and creative potential, and strove for a comprehensive self-development and the surrounding world evolution.

Feminization of society began and led to situation, when nowadays popular culture is linked to special features of a feminine model of behavior. The latter includes playfulness, carnivalness, demonstration, mass (as an irrational woman), with its inherent simulation, the use of false passivity and lack of as a gender-based appropriation and capture. S. Beauvoir, describing universality of female origin, stated: "she embodies the Society. ... She dictates fashion, dominates in saloons, guides public mind and reflects it. ... Popularity and fame are women too" [1, 199]. The process of feminization of society has become the cause of eruptive feminization of culture. Culture itself became the platform, where layers began to appear, which found expression of "Other" world outlook through specific female approach, which reflects women's inner world, their self-reflection (female literature, cinema, TV channels and etc.). Women began creating about themselves and for themselves estimating literature in the other way then men do, who can consider women's problems and experience minor and less interesting. This point of view is supported N. Monakhova: "namely female literature works appeared in the West representing other symbolic universe, and also other traditions, meanings, values, which are embodied in it" [4, 130].

With the emergence of a feminist type of culture, the main issue was the compromise of this new phenomenon of society. The main "compromising" means was chosen the theory and practice of psychoanalysis. S. Freud considered that scientific and artistic creativity entirely depends on sublimation of appetences, and "women ... are gifted with minor ability to sublimate" [8, 408]. Inability to sublimate at high level determines exclusively women's ability to copy what men have created before. Thus, here it is the emergence of the first gender stereotype, which explains features of popular culture evolution: in the dynamics of development, it is not able to create true values, but can only copy and multiply the products of "high culture", creating only a cheap "kitsch".

Gender stereotypes as a kind of social stereotypes are simplified, schematized images of a man and a woman, who are in the public consciousness opposite, polar. Gender stereotypes are cruelly fixed, do not even assume the slightest doubt in their truth, they are emotional and schematic, and they pass on all things that are personified with one or another beginning. But, at the same time, gender stereotypes, like the gender itself, are multivariate: some traits, which are attributed to masculinity and femininity, are transcultural. Unlike the environmental aspect of a gender, cultural and symbolic aspect contains ambiguous, ambivalent value orientations, settings, formed in the sphere of unconscious, which is connected with the mythological foundations of the collective unconscious. A cultural symbol is a holistic manifestation of an archetypal image: "when there is a situation that suits to a certain archetype, it, in its turn, is authorized to become active and to develop, and by the force of instinct it paves the way on contrary to reason and will" [9, 144].

Cultural archetype is archaic cultural prototypes, representations, symbols about a person, its place in the social space and the world. Cultural archetype has a universal character, because it makes itself felt in

all spheres of human life, but most of all it manifests itself in its everyday lives, whose aesthetization is today taking place in a popular culture in a large-scale synthesis of utilitarian and aesthetic. Archetypes are present in a popular culture in the form of archetypal images that act as a visible part of the archetype, for example, the traditional folkloric image of evil is an archetypal image of a witch woman, a vampire woman. Among fundamental elements of a human being's psyche C. Jung researched masculinity and femininity like archetypes of collective irresponsible and separates such archetypes as Animus (eternal Masculinity, the spirit) and Anima (eternal Femininity, the soul). Every man possesses female features, and every woman has a part of masculine features. These features, according to C. Jung, complement each other. Thus, studying ratio masculinity/femininity, C. Jung, on contrary to S. Freud, stated that the creative process is feminine per se, and it ends when a work of art possess its form, hence it manifests a man's essence. Consequently, we can assume that a popular culture will sometimes carry elements of a high, classical culture, and at the same time, some works of popular culture will be perceived by classical at some time.

The uncertainty that characterizes a woman, like the smoothness of forms, overflows of tones, like a smoke of pastel colors that does not have clear borders, penetrates invisibly into all the most mysterious corners, filling the entire cultural space. This smoothness and the ability to universal all-penetration is becoming the reason that causes changing accents in the industry of popular culture esthetic production. The newest social space and popular culture are aesthetically characterized by updating the semiotics of "body production" and by intensifying the heating of mass media by various bodily practices. It is symbolic that this intensification takes place on the example of the female body. The body does not only hide, but rather shows itself, becoming a complex symbolic system which meaning the viewer learns to decipher, understand and appreciate.

Modern popular culture, having brought a woman in a verdict of being vested with a right to have her own form of creative treatment of special sensuality, has paid more attention to directly corporeal form of sensuality and its plastic-erotic form. Feminization of images takes place in the most advanced form of popular culture – advertising, when the vocal female body acts as a universal instrument that is maximally sexual and appropriate muscular idea of attractiveness. So, sexualized woman-thing, according to J. Baudrillard, is the most versatile and effective scheme of conviction, in which "the general-cultural system" [2, 79] operates a neo-myth of beauty. Eminent personalities of culture have understood well that female sexuality has an extraordinary power over men. This is a solid bond that enthralls a man and it is practically impossible to make away with it, and it is realized by male stars of show business, who try on female images on stage in order to draw the audience's attention to their roles.

By incorporating women into an artificial system of values, a popular culture tests women's influence on the neo-myth of beauty. A woman is forced to be in constant contrast with the physical ideal, which is reproduced by fashionable images on a mass scale in the beauty industry. If for a long time in aesthetic consciousness, beauty was considered to be harmonious, balanced, proportional, that which conquered grace, elegance, pleasure, then in the popular culture of "beauty" turned into a gender system of value orientations, in which women determine the "value" of their person and body, comparing them with the faces and bodies of other women, thus forming the idea of imperfect body and low self-esteem in women, continuing the line of stereotypic assessments of the patriarchal culture. So, the problem with cosmetics for most women exists only when a woman without it feels inferior or imperceptible, and the problem of slimming exists, unless a woman hates herself for not doing so. Facing the influence of the popular understanding of beauty, women are united because of the similarity of the features of mentality in the reference group with the same stereotyped aesthetic consciousness.

Having realized this, representatives of the beauty industry and attractiveness in anticipation of profit manage the best broadcast time, working out more and more stereotyping tools. Contemporary cult of everyday beauty testifies in behalf of permanent spiritual needs in making rituals, rites, devoted to vital rhythms. The modern arsenal of the neo-myth of beauty is to replicate the current virtual ideal of millions of advertising images. The virtuality of an ideal is the ability to "twinkle", to move from one ideal-image to another, which makes it possible to create a certain mood and aesthetically affect the choice of man in the field of popular culture.

The neo-myth of beauty is accompanied by the value of youth and success. Youth is a means, not a goal; it symbolizes a set of values: vitality, mobility, courage, and, as a result, a passion for novelty. The success gradually turned from instrumental value to the terminal value – to a dream, to an ideal. The pop culture images of a modern woman in the form of the eternally young "the beauty" contains antinomy: when women develop their individuality, seeking to look in accordance with the new model of beauty, they become beautiful inert, "beautiful, but without an image", that is, they lose the very personality they have intended to represent. In case of a woman, a model star of the commercial, it's not about the concept of "beauty", but about the previously mentioned advertising product. And practically today there is no big difference between a fashion on a beautiful body and a fashion on elegant clothes.

Another characteristic of a popular culture is the simultaneous manlikeness and gender idealization of women. This synthesis leads to a complete postmodern leveling of the sexual difference between a man and a woman and the emergence of a universal one-stroke image, a stage image. Even a superficial look at popular culture "let distinguish multiple testimonies of popularity and commercial success ... of roles when male stars perform female images on stage" [3, 360]. Bisexuality in popular culture has become a sign of

"elitism" and a means that, due to its inherent carnival, confirms the unlimited possibilities of manipulation by others. It is through the carnivalization of fixed gender stereotypes related to male and female behaviour patterns, and the "solubility" of sexual differences in contemporary popular culture.

Changes within the mass culture as unisex-oriented, gradually lead to a change in the attitude towards the competitiveness of men in the market of the advertising industry. Men, though imperceptibly, but also increasingly being feminized, are affected by the "myth of beauty". By invoking and using the images of homosexual-bisexual culture, advertising gradually began to depict the male body in accordance with the neo-myth of beauty. This is no longer the true man-leader of the tribe, he invoked the young man. Men made out a new sales market, the key to which is the desire for more beauty, given them by nature, and, therefore, dissatisfaction with themselves and their appearance. This explains the recent tendency that men, who are not related to show business and pop culture, under the influence of changing trends of fashion and advertising, try to emphasize in everyday life certain women's traits in their individuality and take on certain women's social roles. Changing the image to which more and more men and women are able to succeed is a form of permanent feminist mimesis as a masquerade, since feminine is unambiguously associated with dressing and changing clothes [5, 659], with mask and imitation, the need for constant renewal.

The feminization discourse is a direct result of the identification of a woman with Dame Nature, which has a time-of-year cycle since the beginning of the year, and each year, passing this cycle, is different from the other. In modern popular culture, everything is subordinated to the cyclic recurrence: the cycle of transmission, the cycle of the operation of the advertising product and the fashion, their recession and rise, renewal and aging. The most striking and illustrative example of cycling is the work of famous designers and couturier. Their fashion shows are devoted to different times of year and are the impersonation of nature cycles, and that's why they are known as "fashion seasons". In addition, after a while they repeat in their work the fashion trends of the past, presenting them as changes. The work of designers also contributes to the formation of a stable idea of the need for a permanent change in the appearance of a woman, which is achieved with the help of an updated concrete image, which is an aesthetic bearer of valuable information.

Among the tools for creating an important role for an image, the mythologizing and emotionalization of a particular image play a significant part. Numerous value constructions, such as certain patterns of behaviour, evaluation standards, interpretive schemes, etc., are circulating in popular culture as "preservatives". One value constructions, being founded on mythologemes and 'eternal' values, for a long time have rooted in as significant benchmarks of the behaviour of individuals and groups, but other constructions are ephemeral and volatile, as unstable images. Mythologizing consists in creating a neo-myth that would be subconsciously impressed by viewers, and which is practically not subject to verification, since it is confirmed by the generally accepted "all of them know". Emotionality, in turn, is necessary to provide interesting, colourful information that would be interesting, encouraging, and easily memorized.

There is another gender pattern associated with the feminization of culture. Womankind in the whole is rhizomatic. For women, the most important program is not the construction of a hierarchy, but an action algorithm programmed by the neo-myth of beauty. And if a woman is an unnatural hierarchy in any way, then this gender stereotype is transposed universally to the lack of a hierarchy of values in a post-industrial society, and in popular culture in particular.

Therefore, we can draw the following conclusions. Firstly, popular culture according to a gender basis is a phenomenon of matriarchal and feminist cultural development, which for a long time has been in latent form and which has replaced the elitist-patriarchal type of culture. Secondly, one cannot expect the production of such works that would bear in themselves, from the standpoint of patriarchal culture, high artistic values and would surpass classical works. Works of popular culture represent the "Other" sensuality and hence, they are carriers of other social and cultural values that are not less important to society. Feminized popular culture as a manifestation of the other world outlook and a value attitude to the world carries in itself the values of everyday life in general, which, usually, attract an ordinary human being in his/her searching for aesthetic satisfaction. Thirdly, it is impossible that one can expect from popular culture a rigid hierarchical construction of values, which are inherent to classical high culture, therefore, for femininity the construction of any hierarchy, for instance, like masculine hierarchical ladder, is alien and unnatural. In a popular culture, different values will occupy the same position, depending on the changing socio-cultural situation and the value expectations of consumers. In this case popular culture, like womankind on the whole, is rhizomatic. In conclusion, it must be stated that popular culture affected by bisexual marginal culture guides fashion trends to support "neo-myth of beauty" which, on the contrary to the "beauty myth" of Modern, is guided to both women and men.

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MANIPULATIVE INFORMATION OPERATIONS: FACTORS OF INFLUENCE ON THE SOCIAL UNCONSCIOUS AND CULTURAL VALUES

The purpose of this article is to reveal the mechanism of penetration of technologies of manipulative influence on the mass consciousness and unconsciousness that are carried out in the modern geopolitical space to change the cultural values of the Ukrainian society. The **methodological** basis of the research consists in the use of methods of social informatics, in particular social and communicative psychoanalysis, through which the role, possibilities and technology of penetration of manipulative influence on the unconsciousness of society are revealed through mass consciousness of the population. **Scientific novelty** of the article consists of expanding theoretical ideas about mechanisms of the society control through application of influence on its mass unconsciousness in order to induce necessity for certain subjects to manipulate and change the cultural values. **Conclusions.** The necessity of using offensive information operations as an effective mechanism for implementing public information policy in the context of hybrid war is described in the article, as directing manipulative influence on the mass consciousness / unconsciousness of the enemy, which disrupts the public administration, threatening the national security of the country, encroaching on its territorial integrity and independence, attempts to affect the historical and cultural values of the Ukrainian society.

Key words: Manipulative, Communication Process, Communicative Crisis, Social Unconscious, Cultural Values.

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Маніпулятивні інформаційні операції: детермінанти впливу на масове несвідоме та культурні цінності суспільства

Метою статті є розкриття механізму впливу на масову свідомість та несвідомість суспільства маніпулятивних технологій, які реалізуються у сучасному геополітичному просторі для зміни культурних цінностей в Україні. **Методологічною основою** дослідження є методи соціальної інформації, зокрема соціального та комунікативного психоаналізу, за допомогою яких розкрито роль, можливості та технологію проникнення маніпулятивного впливу на несвідомість суспільства через масову свідомість населення. **Наукова новизна** полягає в розширенні теоретичних уявлень щодо механізмів управління суспільством через застосування впливу на його масову несві